Reckoning with Winslow **Homer**

His Late Paintings and Their Influence

The Cleveland Museum of Art
September 19-
November 18, 1990

Columbus Museum of Art
December 16, 1990-
February 10, 1991

The Corcoran Gallery of Art
March 16-May 12, 1991

August 8, 1990 Contact: Ann Edwards

Exhibitions Complement RECKONING WITH WINSLOW HOMER

"Real Life": Prints by Winslow Homer and George Bellows, an exhibition on view in the Museum's classroom level exhibition gallery from September 19 through November 18, 1990, examines a different aspect of the work of Homer and Bellows than that represented in the major special exhibition, **Reckoning with Winslow Homer**. Thirty-two prints from the collection of The Cleveland Museum of Art depict American rural and urban life from the Civil War to the end of World War I.

Homer began his career in 1855 as an illustrator for Harper's Weekly and other periodicals. He recorded, often in wood engravings, scenes of American holiday activities, Civil War camps and battlefronts, children exploring the pleasures of country and seashore, and fashionably dressed young women at summer resorts. In 1875 Homer gave up illustration to devote himself to watercolor and oil painting.

Bellows (1882-1925), who was born in Columbus, Ohio, but worked most of his life in New York City, also launched his career as a magazine illustrator. A master lithographer who did much to promote this medium as a fine art form in the United States, Bellows is known for his expressive portrayals of the everyday activities of city life and sporting events.

Although the two artists often chose similar subjects, their treatments of those subjects reflect individual differences in style and temperament as well as the times in which they lived. Homer's idyllic observations of children and

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The exhibition is made possible by Squire, Sanders & Dempsey, an international law firm, marking its centennial with this tribute to three cities in which it has offices.

adults enjoying the pleasures of the outdoors record an unhurried, more genteel age, while Bellows's realistic--often humorous or satirical--portrayals of people in crowded public places speak of the noise, congestion, and hectic pace of modern life. Still this exhibition shows striking parallels in the works of the two artists, especially in scenes of war, where each depicts a battlefield charge and a surgeon operating on a wounded soldier.

Another group of prints focuses on the sea. Three of Homer's accomplished etchings of the 1880s--Eight Bells, The Life Line, and Perils of the Sea--are based on earlier paintings. Bellows's lithograph of Allan Donn Puts to Sea treats a subject that also interested Homer--a rescue at sea.

Watercolors by Winslow Homer from the permanent collection will also be exhibited in the classroom level exhibition gallery. They demonstrate Homer's sure handling of watercolor, which enabled him to capture his subjects with freshness and immediacy. Included are three brilliantly colored scenes of children playing on the beach at Gloucester, Massachusetts, done in 1873, and two luminous works executed later--Leaping Trout (1889) and Mink Lake, Adirondacks (1891).

These exhibitions were organized by Bruce Robertson, assistant curator of American art; Katherine Solender, curator of special programs in the Department of Education and Public Programs; and Mark Cole, research assistant in American art.

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